THE GRAND.

Tonight ..... "Sweet Clover"
Monday ..... "The Kerry Gow"
Tuesday ..... "The Rivals"
Wednesday ..... "Uncle Tom's Cabin"
Thursday ..... "Uncle Tom's Cabin"
Friday ..... "Rip Van Winkle"

THE LONDON.

Tonight ..... Pauline
All next week ..... Gibney Stock Co.

Following the depression in theatrical matters incidental to Christmas week, comes a series of attractions for next week.

Of these the best is undoubtedly the Jeffersons in "The Rivals," the Jefferson's being sons of the famous actor of that name. The comedy, as it is best known to present theater-goers, is a condensation by Mr. Joseph Jefferson, sen., of the five-act structure of Richard Brinsley Sheridan, which was first acted 128 years ago, and which has from period to period engaged the talents and the devoted efforts of the most representative actors in two worlds.

The student of the stage must find in the history of this comedy much to engage and hold his interest. In allusion to its original launching at the Covent Garden Theater in London, Dr. Doran tells us that "the town damned, condoned and finally crowned it." Sheridan was then 23, and he surprised the croakers by showing what a youngster could do in wit, arrangement of plot and knowledge of men and manners. When "The Rivals" was thought a failure, Cumberland, who was an abnormally sensitive author, and at the time under condemnation himself, declared that he could see nothing in Sheridan's comedy to laugh at.

"That is ungrateful of him," was Sheridan's comment, "for I have laughed at a tragedy of his from beginning to end."

This is the merit of Sheridan's comedies, says Hazlitt, that everything in them tells—there is no labor in vain. His comic muse does not go about prying into obscure corners, or collecting idle curiosities, but shows her laughing face and points to her rich treasure — the follies of mankind. Her eyes sparkle with delight and her heart runs over with good-natured malice. In "The Rivals" it is the situations that become irresistibly ludicrous. Witness the scenes between Lucy and Sir Lucius; Bob and his friend Jack (who is at once his confidant and his rival); Mrs. Malaprop and the lover of her niece as Captain Absolute; and between that young lady and the same person as Ensign Beverly. It has been well said that there is no source of dramatic effect more complete than this kind of practical satire, where one character is made a fool of and turned into ridicule before his face by the very person he is trying to overreach.

The company to be seen here includes the same cast that with Joseph Jefferson, sen., early this season, notably, John Jack, Ffolliott Paget, Percy Plunkett, Blanche Bender, Meta Greene and others.

The other attractions for the week are of a fair class and include the popular Joe Murphy in "The Kerry Gow," George Summers in "Rip Van Winkle," and "Uncle Tom's Cabin," and "The Kingdom of the Fairies," a new spectacular cinematograph production, which will appear two nights.

All next week the Gibney Stock Company will hold the boards at the London Opera House. The Gibney company is beyond doubt the best company of its kind Londoners have seen in recent years, and that they will do a big business is a foregone conclusion. The opening play on Monday night will be a new one entitled "Woman's Power." Matinees will be given on New Year's and Saturday afternoons.

The attraction for tonight at the Grand is "Sweet Clover," a very pretty play, and one in which Adelaide Thurston, so greatly pleased a London audience a couple of seasons ago.

At the London Pauline will appear and wind up his engagement.

Large audiences Christmas afternoon and evening appeared to be greatly pleased with "The Fortune Teller," the comic opera by Victor Herbert and Harry B. Smith, and in which Alice Neilson won many laurels some time ago. The scenery and costumes are the same as that used in the original production, but the company is of a weaker class. This does not mean, however, that the piece as now presented is not a good one, because it is still in very clever hands, and is a round of hustling, bustling jollity and hilarity of three hours' duration.

The music is very catchy, and is well rendered, both by soloists and chorus, the latter being strong, full and well rounded.

The comedy is witty and sparkling, and it is a pity that one vulgar line is put into the mouths of the leading lady and comedian, which rather mars the pleasures of the piece.

Miss Edna Bronson, a handsome young woman, who has been with the ill-fated "Fishermaiden" and other high-class productions, was in the leading role. She is winning and clever, but her voice is of the parlor variety.

Mr. Robert Lett, as "Fresco," a ballet master, proved himself a hard working, energetic bunch of fun, humorous in every movement and with a fair voice.

Mr. Herman Hirschburg, the German comedian, has never been distanced on the local stage, either in point of dialect or humor. Once or twice he sprang a few alleged jokes, but as a whole he was all wool and a yard wide.

Athers worthy of mention were Mr. Frank B. Head, Mr. Philip Branson and Miss Grace Orr Myers.

The New York Sun of Friday says: "The Admirable Crichton" is drawing so well at the Lyceum that no successor is yet spoken of. Frank Daniels in "The Office Boy" at the Victoria is as popular as ever. "The Girl from Kay's" has proved an attractive person, and Bertha Galland is doing well in "Dorothy Vernon of Haddon Hall." Paula Edwardes and "Winsome Winnie" are driving away dull care at the Casino. "Raffles" is now preceded by "The Sacrament of Judas," at the Princess. "Monna Varma" is the bill at the Irving Place. "The Evil Men Do" is at the New Star. Fay Templeton has several new songs in "The Runaways" at the Grand Opera House.

Mr. Joseph Murphy, who comes to the Grand Monday, the celebrated Irish actor, only plays, of late years, about half of a theatrical season. He is a wealthy man, and during the winter when not acting, occupies, with his wife, a handsome suite of rooms in one of the leading hotels in New York, and always spends his summers among the mountains of New Hampshire, at his handsome summer home at Ossipee.

The Majestic Theater in New York—the beautiful house built by E. D. Stair of Detroit, and which has adopted the plan of having women ushers, is reported to be working well under the innovation.

Composer Victor Herbert is a grandson of the Irish novelist, Samuel Lover.

"Miss Bob White" has quit the road until after the holidays. "The Mocking Bird," which recently stranded in the Southern States, will again resume business about the middle of January.

"The Country Girl" has asked for a return date in London and will probably be accommodated by Manager Kormann.

Mr. Victor Herbert, the well-known musical composer and conductor, writes from Pittsburg to The Advertiser as follows:

"I should value very highly the statement in the columns of your paper that while I am to leave my position as conductor of the Pittsburg Orchestra at the end of this season, March 19, 1904, I by no means intend to give up conducting an orchestra. On the contrary, my present plans include not only my usual spring and summer tours, but the maintenance of a permanent organization in New York.

"This is by way of correction of an impression that has gone abroad that with my departure from Pittsburg I had intended to give up conducting."

Of all weeks in the year Christmas week is most feared by theatrical people. Business is invariably poor, as the usual theatergoers are spending their money in presents instead of in tickets. Throughout the States probably one half the companies on the road have quit business until after the holidays, when they look for better things. In London, Pauline, the hypnotist, and as clever a man in his line as stands in America today, has been performing to very small houses at the London Opera House, and has certainly felt the dullness incidental to Christmas week. Christmas Day, however, saw a break in the bad business and comfortable audiences filled both the Grand and London at the matinee and evening performances.

Maurice Campbell expected to make an elaborate production of "The Raven," a play founded on Edgar Allen Poe's poem, but after several prominent actors had been engaged it has been postponed until next season.

Richard Carle, the star and author of "The Tenderfoot," has completed another musical piece, entitled, "The Maid and the Mummy," which will be produced in Chicago in April. This is Mr. Carle's eighth musical effort.

"The Sleepy King," with Walter Jones in the title role, has not been prospering on the road, and its tour will probably be closed the 15th of next month. George Hobart has tried unsuccessfully to bolster the piece up.

Mattie Earle has been engaged by Kirke La Shelle to play the principal character comedy role in the reorganized company, which is to present "The Virginian." Miss Earle is remembered by her portrayal of "Mrs. Canby" in "Arizona."

Manager Dillingham tried to keep "The Little Princess" in New York over the holidays, and canceled several western dates, but a Milwaukee manager insisted on having the play, and it will jump from Gotham to the western city for Christmas week.

Charles Frohman is reported to be figuring on presenting "The Office Boy" in London next season, selecting an entire new caste, with the exception of Eva Tanguay, who is slated for the chief female role, as it is predicted that she will be a big success in the English metropolis.

Herbert Kelsey and Effie Shannon will be under the management of the Shuberts next season, appearing in the dramatization of "David Copperfield." Miss Shannon alone was wanted for the part of Little Emily, but she refused to separated from her husband, Mr. Kelsey.

A cablegram from London says that the Avenue Theater in that city has been leased by Marie Tempest, and will go under her management next July. Miss Tempest's first offering will be "When Knighthood Was in Flower," in which she will play the principal role.

"The Silver King" has taken a place in England similar to that occupied in America by "Uncle Tom's Cabin" and "Ten Nights in a Barroom." All told, it has been performed upwards of 30,000 times to an average business of $1,000 a night. It was first presented twenty years ago, and of the original caste, Wilson Barrett, who played the title role, is still very much alive, but Henry Hermon, who wrote the piece with Henry Arthur Jones; Miss Eastlake, the original "Nellie Denver," and George Barrett, are all dead.

The injunction restraining Frank Moulin appearing with the Anna Held company was continued by Judge Townsend in New York, and Dan McAvoy is once more playing his old role. "Mam'selle Napoleon" has not made the hit expected in New York and Mr. McAvoy is to be given a free rein in exploiting his original comedy.

Mrs. Langtry has given it out that she will bid farewell to the stage with the close of the present season and hereafter do nothing but write plays. Already she has received a favorable decision on a new play recently submitted to Charles Frohman, and it will be presented for the first time next fall.

Clara Lipman last Wednesday in New York instituted suit for $60,000 damages against Weber & Fields for the violation of a contract said to be in force between the parties concerned. Miss Lipman was to have been starred this season by Weber & Fields, starting in September, but as yet no suitable play has been found and the tour had to be indefinitely delayed.

J. E. Dodson is to become a star next season under his own management. With his wife, Annie Irish, as his leading lady, he plans to appear in an adaptation of a French play by Pierre de Courcelle, which was produced in Paris two years ago, and achieved a great success. Mr. Dodson is now playing one of the principal roles in "Ben Hur."

The funeral at St. Louis of the late John R. Butler, brother of United States representative James Butler, and a director in a well known theater circuit, was the most remarkable ever held there. Nearly 400 floral offerings, many from theatrical friends in New York Washington, Cincinnati, Baltimore, Louisville, Kansas City and New Orleans, were received. They entirely covered the family lot at Calvary cemetery. At St. Francis Xavier's Church, where the services were held, more than 6,000 persons were unable to gain admission. The funeral procession, which contained 700 carriages, was more than a mile long. The cemetery was entered by the carriages four abreast.

That powerful institution known as the Theatrical Syndicate has at all times been the subject of a variety of rumors. Its dissolution has been prophesied again and again, and this time the gossip is to the effect that the Shuberts will drift away from Nixon & Zimmerman, with whom they are allied in numerous enterprises. It is alleged that the Shuberts have been too closely associated with the so-called independents in some of their operations to please Messrs. Nixon and Zimmerman, who have demanded a separation. The firm controls about seven companies, and its members are interested in three or four theaters. Another rumor is to the effect that Nixon and Zimmerman, Messrs. Shubert and Messrs. Weber bination to operate independently. All & Fields have entered into a combination to operate independently. All of this gossip has been subjected to the usual series of denials.

When King Edward VII., Queen Alexandra or the royal princesses go to the theater in London, two or three boxes on the floor, known in America as the balcony, are thrown into one for their use, and provided with entrances more or less temporary. In many of the theaters of the English Metropolis, the partitions between these boxes are removed with trouble. When the new Gaiety Theater was built care was taken to provide boxes which overcame this difficulty. They also have connected with them a suite of rooms and entrances for royalty, and King Edward used them a few weeks ago, when the play house was thrown open to the public. The box partitions are three very tall, narrow folding doors of mahogany, that, when closed and thrown back against the wall, transform three small boxes into one spacious one, with entrances into a little corridor that is shut off from the main part of the house by another door. There is also a special private entrance leading directly to the street but a few yards beyond, which forms one of the most accessible royal entrances of any theater in London. Opening out of the small corridor that forms the private box entrance on each tier are two small retiring rooms or beautiful little boudoirs, in which all the fittings and furnishings are of the most dainty and elegant description. The walls are hung with striped green paper that resembles rich silk, and the floors are carpeted in green velvet Wilton. The chairs and sofas are modern Sheraton, in mahogany, and covered with striped silk in green and white, but in the boxes the chairs are covered in the same material as that used in the stalls and dress circle, having a ground of apple green satin, overlaid with small cream empire wreaths.—Philadelphia Ledger.

Mr. Leander Richardson, the well-known dramatic critic and playwright, in a special letter from New York to The Advertiser says:

"Jessie Millward, one of the best-known leading actresses in this country, has concluded to abandon the "legitimate" stage and take to the vaudeville field. Perhaps it would have been more in the line of exact facts to have put the matter in the other way by saying that the 'legitimate' stage had shown strong symptoms of abandoning Miss Millward. Mr. Dillingham's effort to make a star of this player earlier in the season didn't meet with encouragement, and the enterprise was abandoned, to Miss Millward's chagrin and indigation, she apparently laboring under the impression that her manager ought to be in the business for purely philanthropic reasons. There is a probability that under more favoring conditions in the money market the venture might have had some measure of success, for amid conditions as they exist at this moment it takes an exceptionally strong hit to attract money in paying quantities to the theater box office. Anyway, the public wouldn't have Miss Millward as a star, and, having recovered from her astonishment, she's very sensibly making the best of the situation by having a sketch written in which to make her debut in the continuous performance theaters, where she will doubtless receive for her services quite as much money as she would have taken for her share had her starring aspirations turned out more favorably than they did.

Mr. Jerome K. Jerome has been delivering a pessimistic address on the outlook of the British drama before the O. P. Club in London, says the New York Post. Doubtless he had sufficient justification for his lamentation over the conditions resulting from the present era of commercial and unenlightened management, but on this point he had nothing particularly new to say. It would scarcely have been necessary to refer to his speech if he had not adopted as his own theory the managerial pretense that the literary and artistic drama languishes because the public will not support it. A man of his intelligence ought to know, surely, that there is not an iota of testimony in support of this charge, while there is any amount of evidence to disprove it. Nobody disputes the fact that the higher drama has sometimes "spelled ruin," while worthless plays have proved gold mines, but it is equally well known that fortunes have been made out of the higher drama, and sunk in the effort to make the public swallow gilded rubbish. The simple truth is that the public will support anything that is thoroughly good of its kind, whether it be the Hamlet of Fechter, Booth or Irving, the Othello of Salvini, the Falstaff of a Hackett, the Rip Van Winkle of a Jefferson, or the comicalities of a George L. Fox. The chief reason for the failures of higher drama is to be found in the incompetency of the producers and the actors.

The concert business is reported to be unusually poor in Old London this winter. This unfortunate state of affairs is, no doubt, due in part to the foolish antics of some of the concert givers. The latest fad is, it seems, the "interval." During this interval the artist holds a reception in his or her room or wanders up and down the concert hall exchanging greetings with friends. These attempts to introduce social features into concerts may interest a few, while the audience as a whole frets over the waste of time.

"Ladies and Gentlemen: I knew the play was good and I felt that you would like the company; the only person I had any doubt about was myself, and if you like me, I am the happiest woman in New York."

Thus spoke Henrietta Crosman at the first performance of "Sweet Kitty Bellairs" in New York at the Belasco Theater last Wednesday night.

"I went on the stage," says she, "because I had to earn my living. There was no love for the stage then. Only a desire to be able to help myself and my family. Ambition came afterward, and my regret is that I am only such a little way on my journey. Any success that the public may be good enough to say I have attained has been accomplished by hard work and disappointment.

"Like most every one else, my start was made in one of the smaller companies, and after a year or so I got into New York. Then I went to Daly's and then to the Lyceum. I thought I had made a name for myself when I played 'Gloriana,' but when that play was withdrawn I found that I could not get an engagement.

"But what, at that time, seemed to me the hardest blow to my career was really my salvation, for unable to obtain engagements, I was compelled to accept engagements in stock. Naturally I said to myself, if you were a good actress, Henrietta Crosman, they would want you in New York, but being a bad actress, you must play twice a day.

"I didn't realize that that same twice a day and a long part each week to study was the very experience that I needed. I only looked at the hardship of it all then and complained at my lot. Stock experience and the opportunity to play the great roles gave me great experience, such as I could have gotten no other way, and now I am the most thankful of women that the fates decreed that I could not get even one manager to give me a part on Broadway."

The following somewhat astonishing article recently appeared in the Washington Star, and was no doubt an ingenious "ad" of the advance agent for this company:

"The recent visit of 'A Chinese Honeymoon' to the principal cities of Canada developed a legal complication which the authors and proprietors of copyrighted plays and opera, of either English or American production, would do well to bear in mind. It demonstrates that an English copyright of the work of an English or an American author does not protect the manuscript or music so copyrighted in Canada. It must be specially entered at the Dominion capital for Canadian copyright. 'A Chinese Honeymoon,' by George Dance and Howard Talbot, two Englishmen, was duly copyrighted in England and the United States. Messrs. Shubert, Nixon & Zimmerman, who control the American rights, thought that the English copyright protected them in Canada. They found out differently when a Canadian organization headed by a man named Bondman announced that they would do 'A Chinese Honeymoon' in the provincial Canadian theaters, prior to the advent of the big New York company, and they did do it in Quebec. They were prevented from playing a version of the piece in Montreal, Toronto and Ottawa by the action of managers controlling the main theaters in the Canadian circuit, who threatened the provincial managers that they would cut off their bookings of other companies if they allowed the piratical organization to appear in their theaters. 'A Chinese Honeymoon' Company has already paid the English authors over $80,000 in royalties, including those of business done in Canada."

Just imagine a Canadian theatrical man ready to put up $40,000 or $50,000 to reproduce "A Chinese Honeymoon" to play the provincial cities of Canada! Surely the advance man is enjoying a midwinter night's dream.

Louis Nethersole, brother of the actress, will succeed E. Burke Scott as treasurer of the Daniels Opera Company.

Henry Miller will play a southern tour with his favorite piece, "Heartsease," that scored so well several years ago.

Within three weeks Andrew Mack will once more be back in Irish comedy, comic opera being entirely out of his line.

Helen Bertram has given up the idea of retiring from the stage and will probably be seen in vaudeville after the first of the year.

After being married three years, Katherine Grey recently in New York instituted proceedings for divorce from her husband, Jack Mason.

Minnie Radcliffe, formerly leading women for Sol Smith Russell, goes into vaudeville this week, appearing in an original sketch at Providence.

William Burress, who for two seasons played the minister of state in "A Chinese Honeymoon," is playing the opposite role to Nat Goodwin in "My Wife's Husbands."

It is more than likely that Frank Daniels in "The Office Boy" will play in St. Louis during the entire run of the exposition. Contracts were recently signed to that end.

Notwithstanding that Otis Skinner and Ada Rehan have done a remarkably good business so far this season, next year the former will have nothing but a Shakesperean repertoire.

Frank McKee has the Mary Mannering Company busily engaged rehearsing "Harriet's Honeymoon," by Leo Deitrichstein, and it will be put on for the first time in New York Jan. 4.

In speaking of the difference between English audiences enters the theater Charles Hawtry, the English actor, who knows both, remarks that "An English audience enteres the theater in London with an open mind, but with feelings and sympathies under severe control; not ready to be amused unless their critical sense be also satisfied; not prepared to accept fragmentary entertainment, nor to forgive a play which is bad as a whole for the sake of inspiration on the part of the author and artists. The play must satisfy their sense of the fitness of things, dramatically, whether it be drama, farce or vaudeville. "The sense of humor is possibly more subtle in an American than in an English audience, but the essential difference between the two publics lies in the readier response of an American audience, and their eagerness to enjoy the entertainment put before them, which eagerness may possibly rob them, in some measure, of the critical sense.

Says McKee Rankin: "A young school of acting acquaintance of mine this past summer probably shaped his future career on the stage by a remark he made to me which suddenly revealed that the young man possessed a keen appreciation of humor. He came to me telling me of his disappointment at his first attempt. 'I was to come on the stage stealthily and say "Hist!"' he exclaimed. 'And?' said I, 'And I said it, and I was,' he mock pathetically concluded. I told him he was a comedian and ought to be hissed for undertaking serious work, and he immediately went back to his school of acting and changed his course of learning."

Verona Jarbeau, who has been in retirement for some time, is said to be contemplating a return to the boards, upon which she became such a favorite in "Starlight" and other musical farces. Jarbeau is said to have made an adaptation of the French piece, 'Soupir d'Alieu," in which Mme Wiehe has been meeting with success at Charles Frohman's French theater in New York. Jarbeau will call her piece 'Her Farewell Supper," and will introduce songs and other business into it with a view of either doing it in English in America or in London.

Maybe the stage in this country might be better if there was a national censor of plays, as in England, but it is almost too late now to expect any such innovation, says an American exchange. Over there the individual who occupies this position is a very important personage. He can hold up or license a dramatic production according to his own sweet will, and in such cases there is no help for it whatever. There is no court of appeal, and not even a possibility of discovering and expurging the objectionable portions. The arbitrary examiner never condescends to state his reason for his prohibition.

E. H. Sothern is writing a play—a poetic drama introducing a character famous in history with a religious subject in the background. A well-known prelate of the church is assisting Mr. Sothern in the clerical effects. In arranging the religious effects in 'The Proud Prince" Mr. Sothern also had the assistance of a church dignitary.

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How the King and Queen Celebrated Christmas

Continued from page 9.

may be frequently met with in the lanes, acompanied by his children. And all the royal family are animal lovers, therefore the stables and kennels are much-frequented places, Christmas Day visits being an institution. It is always a great joy to the young princes to help their grandmother distribute lumps of sugar and other dainties to the animals. The kennels have scores of occupants, each one with its name over its sleeping compartment. These were also made happy with a special feed from the royal group. Some of the glass houses were taken en route; they are very lovely, the orchid house more especially, for the love of flowers is a marked characteristic of our royal house.

In one way and another the time was fully occupied until afternoon tea—this, an informal meal, was partaken of in the grand saloon, the Queen herself presiding at the tea table. Now came a very exciting time for the juniors. The doors of a certain saloon had been kept rigorously fastened since the evening before, her majesty and other members of her family having then duly dressed a large Christmas tree. The whole of the company proceeded to the saloon; the tree was lighted up, and the presents duly distributed. It is a very pretty sight to watch the children's joy when they find just the very things they want on the branches, with names neatly attached. All sorts of games were afterwards indulged in, until the children were thoroughly tired out, and retired to their sleeping apartments.

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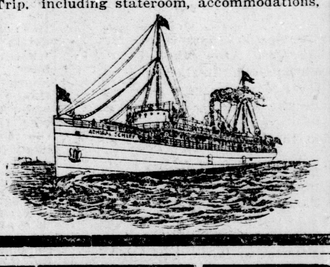

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